RAY LEWIS, Editor and Publisher
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1951-52

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CANADIAN MOVING PICTURE DIGEST

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PRESIDENT
20th-CENTURY THEATRES

and

PRESIDENT
CANADIAN
MOTION
PICTURE
PIONEERS

Vol. 44, No. 45, November 8, 1952

The setting for our present issue is the original Front Cover of the 1915 DIGEST except for the portrait of Mr. Taylor.

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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE - TORONTO

"WHAT HAVE I GOT THAT NOBODY ELSE HAS?"

(Exhibitors know the answer. "Here's what you've got, Leo!")

You've got "IVANHOE" *(Tech.)*
The Picture of the Century!

You've got "THE MERRY WIDOW" *(Tech.)*
The saucy musical that gets the gravy!

You've got "BECAUSE YOU'RE MINE" *(Tech.)*
The show for which they stand on line!

You've got "PLYMOUTH ADVENTURE" *(Tech.)*
The Thanksgiving spectacle for a holiday clean-up!

And "MILLION DOLLAR MERMAID" *(Tech.)*
The Miracle Musical to celebrate New Years!

You've got "THE PRISONER OF ZENDA" *(Tech.)*
Another Action-Attraction from the "Ivanhoe" company!

And "THE BAD AND THE BEAUTIFUL"
The All-Star Triumph headed for the 10-Best list!

You've got "LILI" *(Tech.)*
The Picture of Enchantment!

You've got "ABOVE AND BEYOND"
The love story behind The Billion-Dollar Secret!

You've got "THE NAKED SPUR" and "THE STORY OF THREE LOVES" and "SOMBRERO" and "NEVER LET ME GO" and more BIG ONES than there's space for!

YES LEO, YOU'VE GOT WHAT IT TAKES!

RAY PRESENTS

THERE are very few of us, in the Canadian Motion Picture Industry, who do not know A. J. Mason, that is, Mayor A. J. Mason, M.L.A., President of the Canadian Federation of Mayors and Municipalities and President of the Federation of Mayors of Canada Association, President of the Motion Picture Industry Council of Canada and Secretary-Treasurer of the national committee of Motion Picture Exhibitors Association of Canada.

Martin Quigley Jr., editor of Motion Picture Herald, requested a photograph of our Archie Mason, together with information concerning his experiences in the Motion Picture Industry. It is fortunate for The Digest, that Martin Quigley spurred Archie Mason into recording, on paper, some of his Show Business experiences, since, having known Archie Mason, for many, many years, this autobiography of Archie's gives me the opportunity to fill in what I may have forgotten.

I do not believe, that I can do better than Archie has done, and, therefore, I will let Archie tell the story about himself, in his own words, and in his own way. Here is the Mason Story:

"IN THE YEAR 1906, at the age of 16 years, I started out with an uncle to travel Ontario towns showing Motion Pictures (such as they were in those days), using the only available portable light source, the "Carbide Gas," generated by tank and located directly behind the projection machine. The Carbide mixture at one loading would supply sufficient gas for about an hour's showing. I was both operator and singer, while my uncle showed the slides illustrating the songs.

"I decided in the summer of 1908, to accept a position as operator and illustrated song singer at the Theatorium in Brantford, Ontario, staying several months with the owners of that theatre, the Allen Brothers, who are today still in show business in Ontario.

"Later that same year, I went to work for the Bennett Theatrical Enterprise Company of London, Ontario, at their Grand Opera House, as operator and illustrated song singer. This company operated several "Unique" theatres in that province. This Company was ambitious and progressive, and opened up and operated several "Unique" theatres in the Maritimes. At the time I speak of they had one in St. John, New Brunswick, and one in Halifax, Nova Scotia, with a third under way in Sydney, Nova Scotia.

"The Maritime Manager for this Company, Mr. Ken Finley, while visiting their London office, proposed that I should go back with him to manage one of these theatres, so in the spring of 1908, they sent me to Halifax. That was my introduction to the Maritimes, and I have been here ever since.

"In 1909, I accepted the position of chief projectionist at the Nickel Theatre in St. John, New Brunswick, owned and operated by Keith-Albee Corporation of New York City. They also operated a theatre in St. Johns, Newfoundland. It was in the year 1910, that I wrote an essay, in competition with other operators in Canada and the United States, on the subject of better carbons and their uses, for projection purposes. I received one of the prizes, which was the first book on projection, authored by your Frank H. Richardson. Frank was a personal friend of mine and visited with us in 1916. I too was a contributor to his projection department.

"IN 1913, the Keith-Albee people opened a newly constructed theatre, The Capitol, in St. John, New Brunswick, and seating 1,800 people. Their old theatre, the Nickel, was of course closed. I was chief projectionist and house electrician in the new Capitol Theatre, and in that same year, at the request of the then Attorney-General of the province, who wished to license New Brunswick operators, I prepared lists of questions and answers for that purpose, and later drafted a new Theatre and Cinematograph Act for the Province of New Brunswick which was put into effect in 1914.

"I left the employ of the Keith Albee people in 1917, taking a lease on a theatre in Wolfville, Nova Scotia, the home of Acadia College. My wife, who was also a licensed projectionist with a valuable working knowledge of the business, was most helpful in making a success of our first venture. In fact at the suggestion of many big singing stars, who vacationed in Wolfville, and used my theatre for vocalizing, and who prevailed upon me to go to New York where my lyric tenor voice, they claimed, would command recognition, I reluctantly followed their advice, and during that time my wife operated the theatre alone.

"In New York, I was engaged to play the part of "Hank," a westerner, in George V. Hobart's army of occupation play, "Buddies." B. C. Hilliam wrote the lyrics and the Selwyns were the producers. I was with number 2 company in which Charles King was the lead. He later starred in the MGM original hit of "Broadway Melody." I spent the season of 1919 and 1920 with that company playing parts and doing a solo opening in the third act. I could not, however, see that business as a profession, and when we closed the season, came back home to Wolfville and decided to make the Motion Picture business my profession.

"In 1923, upon the termination of my lease in Wolfville, I purchased the business and property in Springhill where I have remained ever since.

"In 1935, I was instrumental in organizing the Nova Scotia Exhibitors Association which has been in existence since that time. Two years ago, we extended the organization to take in the provinces of New Brunswick and Prince Edward Island. The title now is "The Maritime Motion Picture Exhibitors Association," of which I am the president.

"FOR MANY YEARS previous to 1939, Nova Scotia independents were facing many problems because of the unfair activity of the National Chain interests who were making it difficult for the independents to secure product in order to survive. Clearances were unreasonable and the Chains were contracting for more product than they could use. At that time I was instrumental in seeking the aid of the provincial government in passing by the Legislature, what is today termed, "the infamous Bill 92." This Bill was never proclaimed law, because the Chain representatives and Distributors decided to come to Nova Scotia and discuss our problems with our association. The result of these discussions was the formation of the Nova Scotia Conciliation Board, composed solely of members from the Industry. This Board consists of eight members. Two distributors representatives, two circuit or Chain representatives, and four independent exhibitors. The Board members selected their own Chairman and Secretary. I was named Chairman and have been its Chairman since its inception. We have dealt with many cases, split product where necessary from Chain to independent where they were in direct opposition to one another, and this also applied to independents who were not playing fair with one another. In fact clearances, premiums, games, contests, two-for-one's, contractual disputes between exhibitor and distributor, were all proper matters for consideration by the Board. Prices were about the only subject excluded. I am happy to say, that while the Board is still in existence, there has not been any presentation of complaints to them to deal with for several years, and this speaks well for the industry as a whole.

"As an independent exhibitor and a believer in pro-

(Continued on Page 11)

CANADA'S • MOST • BEAUTIFUL • THEATRE

ORPHEUM

VANCOUVER, B. C.

September 30th, 1952

Once again ... howling succe

Mr. Jack Reid,
Monogram Pictures of Canada Ltd.,
1246 Burrard Street,
Vancouver, B.C.

Dear Jack: -

Once again, a Monogram LITTLE RASCAL comedy is proving a howling success at the Orpheum Theatre.

"SPOOKY HOOKEY", playing this week, is provoking continued shrieks of laughter from every audience, and it is gratifying to see the continued success of this series of short subjects. Peculiarly enough, these comedies seem to appeal to grown-ups as much, if not more, than to juveniles.

Please keep us advised about future releases in this series.

Yours very truly,

ORPHEUM THEATRE

Ivan Ackery

IVAN ACKERY
Manager

MONOGRAM PICTURES OF CANADA LIMITED

277 VICTORIA STREET
TORONTO — ONTARIO

October 15, 1952.

Mr. Larry Greburn,
Odeon Theatres (Canada) Ltd.,
20 Carlton Street,
TORONTO, Ontario.

Dear Larry:-

I am attaching hereto original letter received from Mr. Ivan Ackery, by our Manager, Mr. Jack Reid, of the Vancouver Branch with reference to Little Rascal Short Subjects. I was wondering if you could make up an ad for the Trade Papers using this particular letter. Incidently, in case you are wondering, the letter has been cleared by Ivan Ackery for advertising purposes.

Could you also please include in the ad somehow or other, wording to the effect that we are now releasing a special two reeler Little Rascal Short entitled LITTLE RASCAL FOLLIES. The reason I want to use this title is because I screened this comedy and it is one of the finest subjects I have yet seen.

Thanking you in advance for your co-operation. Kind personal regards,

Sincerely,

F. E. VAUGHAN.

ELV/mb
Encl.

WELCOME HONOR AWARD PIONEERS

Service with a Smile from the Canadian Motion Picture Industry Council

THERE is not a Service in operation in our World whether that Service functions through the activities of an individual, or a group of people, which does not involve sacrifices from those who serve.

There are, in various Services, people engaged at a salary to do the Services which an association requires, because no voluntary worker, or workers, could expend the necessary effort and time, to take care of the myriad of routine jobs which are necessary to do, without neglecting their own job. In addition, irrespective of the desire to serve, and to make sacrifices in Services, some Services require skilled and trained workers, and not all voluntary Services can function satisfactorily in such Services.

However, there are, for every paid job in Services, thousands of unpaid jobs and Services, and it is of the unpaid job which we desire to speak.

In Motion Pictures, whatever the field of operation, each day repeats the job of the day before, perhaps with some variation, each day presents a new job, expected and unexpected. We are merchants and manufacturers, who sell everything in Entertainment, and the services which form a part of such Entertainment, and yet we actually do not sell one thing, but our advertising accessories.

The producer does not sell his picture to the distributor, the distributor does not sell his picture to the exhibitor, the exhibitor does not sell the picture to the public, nor a seat in his theatre to the public. The use thereof, under a time limitation, is what we sell. The time limitation is one of the important factors which compels our business to be a continual high-pressure and driving force, and since Entertainment is not something which is like a Bond to be locked up in a vault or safety-box, it is not a food, because we cannot eat it, it is not a hat, for we cannot wear it, it is of the essence of time, and is an intangible commodity, associated with our leisure.

The man or woman in Motion Pictures, who has a job to do, could use twenty-four hours of each day and night in the doing of that job, if his or her capacity for so many hours of work was possible. No job is completely finished in our business, there are always hang-overs for the next day, and while producers and others in our business have been known to work through a full forty-eight hours without stopping, such ambition, or devotion to a job is, we are thankful to say, not prevalent, it is enough that many work ten and twelve hours, which is enough to deplete the reservoir of vitality.

Every association, or organization in our business has, as its leaders, its officers, on its executive, its board of directors, its committees, men and women who have big jobs to do, or who have responsibilities which compel them to drive hard in respect to their own business, or to satisfactorily do the job for which they are employed. You will find such names in Voluntary Services, serving in our Industry, in Community Drives, National and local Welfare Drives, and other Drives. Somehow they stretch the limitations of Time to enable them to serve, until there is an accumulation of unfinished business, or the pressure of daily business necessitates the withdrawal from outside interests. Another factor may appear, suddenly there is a realization, that the Server is not as young as she or he formerly was, and this latter realization is not directly associated with the years of our lives, but with a depletion of our endurance powers.

Those who can drive themselves are much harder on themselves than those who are driven. Those who drive themselves may have lost the ability to relax, to partake of the benefits of relaxation. Too little work and too much work may have the same deteriorating effect on our physical, mental and spiritual makeup.

All these thoughts occurred to me, as

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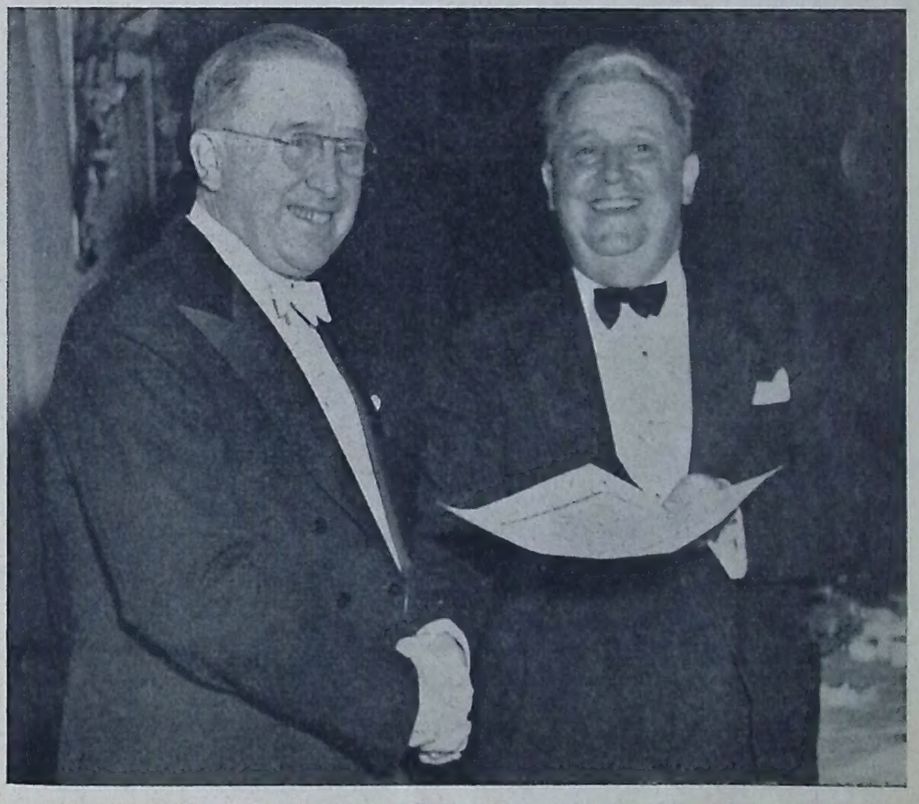

John J. Fitzgibbons, CBE, President of Famous Players Canadian Corp., being presented the Human Relations Award by Dr. Sidney Smith, President of the University of Toronto, at the banquet sponsored by the Canadian Council of Christians and Jews.

Simplex XL
SOUND SYSTEMS and PROJECTION EQUIPMENT
For Theatres of Every Size
SERVICE FROM COAST TO COAST

Distributed in Canada By
GENERAL THEATRE SUPPLY CO. LTD.
ST. JOHN, MONTREAL, TORONTO, WINNIPEG, VANCOUVER

HERTNER TRANSVERTERS
PEERLESS MAGNARC LAMPS
SIMPLEX HIGH LAMPS
STRONG ARC LAMPS
ROSSKOTE LENSES
NATIONAL RECTIFIERS
WALKER PLASTIC MOLDED SCREENS
ADLER MARQUEE FRAMES AND LETTERS

Attending the various functions in Ottawa last week were, left to right: W. A. Irwin, National Film Board; J. J. Fitzgibbons, Toronto; L. W. Brockington, Toronto; Lloyd Mason, Springhill; R. Hurwitz, Winnipeg; Ray Lewis, Toronto; George Miller, Sask.; D. Rothstein, Winnipeg and Len Johnson, Vancouver.

SERVICE WITH A SMILE

(Continued from Page 5)

I watched leaders and their committees in our industry in sessions in Ottawa, members and officers of the National Committee of Motion Picture Theatre Associations, in Canada, and members and officers of the Canadian Motion Picture Industry Council.

In the various committees, among the various officers, there were many men who have big jobs to do in their own field of operation. They are bosses and executive employees, operators of their own businesses. The annual meetings, and what is accomplished as a result, with the introduction of new resolutions, the exchange of ideas relative to same, the exchange of other ideas, and the presentation of new business, reveal to us that someone among us has been doing a constructive job.

Someone is on the job in making the necessary arrangements for the holding of such meetings, someone is on the job, keeping alive the interest which keeps these various organizations, functioning. It does not just happen, it signifies a great deal of work, and a whole industry, with thousands of its members interested, and perhaps an equal number uninterested, but all eager to participate in the benefits.

The paying of a nominal fee by an individual, or an association, while necessary for the continuance of an organization, will not, without the added interest, loyalty of service and performance of an allocated job, keep an organization alive.

As I looked about the room, in which for three days sessions were being held, and from which room, several committees left to hold special committee meetings, in order to bring back a report on resolutions proposed, or questions of new business, when I considered the daily job which these men were doing, the distances some of these men had travelled to attend these conferences, I wondered if the members of our Industry appreciated the extent of such sacrifices and services, I wondered if the producers of motion pictures realized what it means to keep a motion picture market alive for them in their own country, and in a foreign country: I wondered if all the exhibitors in Canada were aware of their debt to those who not only gave their services, for the benefit of all, but, also, paid the personal costs of such conferences.

On another page of The Digest, there is a list of delegates to The Canadian Motion Picture Industry Council, and a list of officers and executives of the National Motion Picture Exhibitors' Committee. Read the names and think about the jobs, the daily jobs, of these respective people.

The Monday Session, Blue Room, Chateau Laurier, Ottawa, commenced at 10 a.m. This session was attended by the National Committee of the Exhibitors' Associations, and there was a general meeting of delegate representatives from across Canada, in the afternoon, of which Morris Stein was the Chairman. Many questions were discussed during the Monday sessions, with reports of the activities of the various associations. Taxes, Bingo, 16MM, midnight shows, advertising accessories, titles of pictures, Movietime—Canada, TV, CBC, production in Canada, Ascap, Capac, Public Relations, Showmanship, among the subjects discussed, as a delegate brought up the question concerning one or more of these subjects, which, in relationship to a certain territory, had developed into a problem.

On Tuesday night, the delegates were the guests, with other invited guests, at a cocktail party and dinner, for which the Motion Picture Distributors Association was the host.

On Tuesday, the delegates, officers and executive committees of the Canadian Motion Picture Industry Council went into session, with John J. Fitzgibbons, as President, occupying the chair.

A distinguished visitor was Mayor Charlotte Whitton, of the City of Ottawa, who in her friendly, breezy and witty talk, brought an official welcome from the City of Ottawa, and confirmed and reiterated previous statements which she had made, in connection with the constructive services of the Canadian Motion Picture Industry, and the fact that this Industry represented a powerful force.

Mayor Whitton told a very human little story, related to her childhood, and how she had longed to buy the book, Ivanhoe. Her mother promised she should have it as a reward for some service, and she recalled, that the copy, which her mother was able to buy for her, cost sixty cents, and that sixty cents meant a great deal in those days to the family exchequer.

Today, children have an opportunity to see, Ivanhoe, and other book classics and to carry away such a vivid and lasting impression. "A great force, in Entertainment and education," repeated Mayor Charlotte Whitton, "and we appreciate so much the assistance which managers are giving us in our Child Welfare work, through their special shows of selected pictures for children." Archie Mason, Mayor of Springhill, N.S., introduced the guest of honor, Mayor Charlotte Whitton. We had several other distinguished guests, at the Council Sessions, and at the dinner, among whom were W. Arthur Irwin, National Film Board Commissioner, Herbert Richardson, Bank of Canada Deputy Secretary, The Hon Robt. Winters, Minister of Resources and Development.

Mr. Fitzgibbons made a presentation to Mayor Whitton, of a copy of the Newsreel, which contained scenes of the Ploughing Match, in which Mayor Whitton had participated.

Mr. Morris Stein, in his address of welcome to the delegates of the Exhibitors' Association, stated the exhibitor-members represented the Voice of Motion Picture Exhibition in Canada. Basil Salamis, delegate from Quebec Allied, read a most interesting report on TV, and asked some very interesting questions, as a member of the TV-Council Committee. He pointed out, that in the United States, the reports on theatres which closed last year, the closing attributed to TV invasion, or saturation, on investigation revealed that TV was not the primary and sole cause of such closing. There were other factors to be considered, such as a period of Depression in business generally, the deterioration of some of these theatres, the Drive-In theatre competition, all of which were contributing factors.

The position of Rediffusion in Montreal, operating on a permit from CBC, was discussed and presented in the Basil Salamis report.

Alberta reported, that on the whole business was good, despite the many Bingo games in operation, the many Carnivals and other competition.

British Columbia reported on wage-scales, etc., including the operation of Sunday Shows by two Drive-in theatres. The operators of the Drive-Ins were eventually fined $50.00 and costs.

Manitoba reported, that the Association had a most successful annual meeting, through which the Association was able to send a substantial contribution to the Benevolent Fund. Carni-

vals, supported by local sponsors, were a problem, and the question of free film shows was solved, through a satisfactory response to the association's request to producers and distributors, to refrain from furnishing film for free shows.

Ontario association delegates reported on the new zoning by-law regulations, in respect to the construction of new theatres and provisions for parking facilities. The Hydro cycle conversion costs, which would have been the responsibility of the Ontario exhibitors, after proper presentation to Hydro by a committee, will be carried by the Toronto Hydro System.

Morris Stein, who reviewed clips and trailers, in connection with cooperation for various services, reported on same.

Charles Bourassa, Secretary of Quebec Allied, reported on provincial and federal legislation, in connection with Education and Entertainment, and stated that Quebec Allied had learned that Education and Entertainment came under the jurisdiction, in Quebec, of the Provincial Government.

Saskatchewan delegates reported, that on investigation of Insurance rates, in respect to theatres, these will be reduced when all film used in theatres is acetate.

The membership in the various provincial associations is as follows: Alberta, 100; British Columbia, 85; Manitoba, 85; Quebec, 186; Saskatchewan, between 70-80 and Ontario, 361.

The re-election of the same slate of officers was unanimous. Morris Stein, Chairman; F. Gordon Spencer, Eastern Vice-Chairman; Ken M. Leach, Western Vice-Chairman; H. C. D. Main, Secretary-Treasurer; Arch H. Jolley, Assistant Secretary-Treasurer.

Accredited delegates: Len B. Johnson, Vancouver, B.C.; Alberta Theatres Association, Matt Park, Calgary, Alta.; Saskatchewan Motion Picture Exhibitors Association, George Miller, Vogue Theatre, Wynyard, Sask.; P. W. Mahon, Strand, Prince Albert, Sask.; Manitoba Motion Picture Exhibitors Association, Robert Hurwitz, Winnipeg; David Rothstein, Marlborough Hotel, Winnipeg; Motion Picture Theatres of Ontario, Harry S. Mandell, Toronto; Allied Theatres of Ontario, Ben Freedman, Toronto, Ont.; Quebec Allied Theatrical Industries, J. Arthur Hirsch, Montreal, B. C. Salamis, Laval Theatre, Montreal; Charles Bourassa, 323 University Tower, Montreal, P.Q.; Maritime Motion Picture Exhibitors Association, A. J. Mason, MLA, Capitol Theatre, Springhill, N.S.; F. Gordon Spencer, Saint John, N.B.

In opening the Council sessions, Mr. John J. Fitzgibbons asked for a minute's silence, in memory of our recent losses through the death of several members of our Industry.

The Credo of the Council was read, containing the Objectives of the Council, a refresher for our memory, "while we are a council," stated Mr. Fitzgibbons, "we are all that the word implies. It is not our purpose to finalize individual problems, but to assist in the solution of such problems. All decisions arrived at, following deliberations of the Council, must have an unanimous approval, the Council operates for the good of the entire Industry, it cannot be used by an individual, or a circuit, or a group, it is everybody's Council."

Mr. Fitzgibbons explained that the Canadian Motion Picture Industry Council was similar to a Clinic, through which a question or a problem, even the conduct of an exhibitor, a distributor, a producer, came up for examination, and it was the business and duty of the Council Clinic to give advice and if possible prescribe a treatment, or find a cure.

Mr. Fitzgibbons reported on the honor conferred on Archie Mason, who was elected Chairman of the Federation of Canadian Mayors and Municipalities. "Archie gave us an opportunity to meet the Chief Magistrates of Canada, the Federation of Mayors and Famous Players had the honor of being host, assisted by Ken Leach, while the Federation of Mayors was assembled in Calgary, numbering approximately 525 delegates."

Mr. Mason reported for the Legislative Committee, that no meetings had been held during the year, there had been no request for a legislative meeting on a national scale. Provincial legislative committees had no doubt met and deliberated.

It was reported that Clare Appell had recently been appointed as chairman of the Public Relations Committee.

A Press Release Committee was appointed with Arch Jolley, Jimmie Nairn, Dick Main, Hye Bossin, and Ray Lewis as members of the Press Committee.

Clare Appell reported on the 50th. Anniversary Dinner, sponsored by the Canadian Picture Pioneers, and outlined some of the Public Relations work which had been planned, through the release of press stories, the use of newsreels which would carry the Honor Award story to three and one-half millions of Canadians.

Mr. Appell emphasized the necessity of planting the seeds of good Public Relations with the employees of each company.

Jimmy Nairn, on behalf of a committee which had been appointed to make a press survey, in respect to advertising display costs, presented a most illuminating report, which covered the cost of newspaper space used by theatres in Canada.

The report, which had not covered some of the smaller situations, revealed some startling figures, running into millions of dollars. Jimmy Nairn, in presenting this Report, announced that the Amusement Page, with its list of attractions, had become a "must" for publishers of daily newspapers, that advertisers were influenced in using daily press space as to whether the newspaper had an Amusement Page or not.

Mr. Fitzgibbons, in commenting on the Advertising Rate Report, stated that the time has now come when we must take note of costs of operation. The origin of high costs, for newspaper display advertisements, dates back to the era of the Circus advance press agent, who was more interested in selling the Circus to the public, through press stories, than with the cost of the circus display advertisements. "We might give some time in considering how we may cooperate with the press, in extending a service to them."

Jimmy Nairn as Chairman of the Advertising Rate Investigation Committee, was requested to continue in the work of a further investigation in this field, assisted by Larry Graburn and Ken Leach.

Arthur Hirsch reported, as head of the Committee on Showmanship, on the stimulation of the box-office. He called on Charles Chaplin for a Report, following the appointment of a subcommittee of his committee, directed toward working out a plan for the introduction of Movetime. Mr. Chaplin presented a fine report, outlining the result of several meetings which he had called, in respect to the introduction of a Movietime—Canada, as suggested by Arthur Hirsch, following the pattern of Movietime U.S.A.

(Continued on Page 10)

In Ottawa last week attending the sessions of the Motion Picture Industry Council were left to right: Nat Taylor, Toronto; Jim Nairn, Toronto; Morris Berlin; Hye Bossin, Toronto; H. Mandell, Toronto; R. Bolstad, Toronto; Bill Lester, Montreal; B. E. Norrish, Montreal; Charles Chaplin, Toronto; Basil Salamis, Montreal; C. Bourassa, Montreal and Arthur Hirsch, Montreal.

Canadian Picture Pioneers Life Members

(Reprinted from the May 1st, 1940, Digest)

JULE ALLEN—Premier Operating Corp., Toronto. started as owner of a theatre in Brantford, Ont., in 1907.

HARRY J. ALLEN—President, Grand National Films Ltd., Toronto. Started as employee, Jule and Jay J. Allen Interests, Calgary, in 1911.

HERBERT ALLEN—Premier Operating Corp., Toronto. Started with Allen Theatres Ltd., at Brantford, Ont., in 1912.

EARL ARMSTRONG—Supervisor Projection and Sound, Hanson Theatres Corp., Toronto. Started at the Colonial Theatre, Toronto, in 1911.

JACK ARTHUR—District Supervisor, Famous Players Corp., Toronto, Ont. Started with Griffin Amusement Co. at the Majestic, Toronto, in 1911.

W. A. "BILL" BAILLIE—Manager, Adelphi Theatre, Toronto. Started his own theatre Toronto, in 1913.

JULES BERNSTEIN — Manager, Loew's Theatre Toronto. Started with Loew's Inc., New York City, in 1907.

MITCHELL BERNSTEIN—Maritime Film Co., St. John, N.B. Started with All Features Ltd., Montreal, in 1915.

SAMUEL BLOOM—Managing Director, B & F Theatres. Started at the Academy Theatre, Toronto, in 1910.

JAMES A. BOYD—Manager, Granada Theatre, Toronto. Started at Model Theatre (now Granada), Toronto, in 1914.

BILL BRADY—Madison Theatre, Toronto. Started at the Madison, in 1913.

M. A. "MANNIE" BROWN — Branch Manager, Paramount Film Service, Montreal. Started with John Griffin in 1910.

WIN BROWN—Regal Films Ltd. Started with General Films, Toronto, in 1915.

JOHN J. BURNS — Audio Pictures Ltd., Toronto. Started as Censor, Ontario Censor Board, Toronto, in 1914.

ROY BUCKLEY — Director, Amusements Revenue Branch, Parliament Bldgs., Toronto. Started at the Theatorium and Lyceum Theatre, Toronto, in 1906.

JACK BUTLER — Imperial Theatre, Montcon, N.B. Started with Mutual Film Co., Toronto, in 1915.

J. BEN CRONK — Cronk Art Publicity & Display Service, Toronto. Started at the Theatorium, Brantford, Ont.

W. H. CUZNER — Casino Theatre, Sydney Mines, N.S. Started at Sydney Mines in 1907.

THOS. B. DALEY — Manager, Imperial Theatre, Toronto. Started with Bennett Theatrical Enterprises at Saint John, N.B., in 1907.

ROBT. J. DAWSON — Plaza Theatre, Vancouver, B.C. Started at the Kitsilano Theatre, Vancouver, in 1913.

CHARLES DENTELBECK — Supervisor of Projection, Famous Players Corp. Started at the Avenue Theatre, Queen and Spadina, Toronto, in 1909.

LEO M. DEVANEY — Canadian Manager, RKO Radio Pictures, Toronto. Started at Shea's Victoria and Hippodrome, Toronto, in 1912.

S. J. "MICKEY" DUNNING — Managing-Director, Standard Amusement Co., Verdun, Que. Started as Exhibitor of "San Francisco Earthquake" at Toronto in 1906.

EDWARD ENGLISH — Branch Manager, 20th Century-Fox Film Corp., Montreal. Started at the Nickel Theatre, Montreal, in 1908.

ALEX ENTWISLE — Entwisle Theatres Ltd., Edmonton, Alta. Started at the Bijou Theatre, Edmonton, in 1910.

JOHN J. FITZGIBBONS — Vice-President, Famous Players Canadian Corp. Started with Archie L. Shepard at Meriden, Conn., in 1906.

SAMUEL FINE — B. & F. Theatres, Toronto. Started in Toronto in 1911.

JOE FRANKLIN — President, Franklin,Herschorn Theatres, Saint John, N.B. Started as Manager Gaiety Theatre, Port Arthur, Ont., in 1911.

GEO. GANETAKOS — Managing-Director, United Amusement Corp., Montreal. Started in 1910.

JOSEPH A. GARBARINO — Odeon Theatre, Toronto. Started as Manager of Odeon, Toronto, in 1913.

HARRY GINSLER — Iola Theatre, Toronto. Started with Greater New York Film Rental Company, New York, in 1906.

SAM GLAZER — Toronto Branch Manager, United Artists. Started at the Majestic Theatre, Toronto, in 1905.

WALTER H. GOLDING — Manager, Capitol Theatre, Saint John, N.B. Started with Keith & Albee's Nickel Theatre in Saint John in 1907.

H. R. "SLIM" GORDON — Projectionist, Capitol Theatre, Regina, Sask. Started with J. D. Watson at the Capitol, Regina, in 1909.

ARTHUR GOTTLIEB — Film Laboratories of Canada, Ltd., Toronto. Started with Cristal Film Co., Claremont Park, New York City, in 1914.

FRANK H. GOW — Famous Players Corp., Vancouver, B.C. Started as owner theatre, Broadway & Main Sts., Vancouver, B.C. in 1911.

FREDERICK M. GREGOR — Manager & Co-owner, Majestic Theatre, New Waterford, N.S. Started with John Liscombe, Dominion, N.S. in 1909.

FRED GUEST — Delta Theatre, Hamilton, Ont. Started at Hamilton in 1912.

CLAIR HAGUE — Canadian representative, Universal Pictures, Toronto. Started with Electric Show, Fontaine-Manley Carnival Company at Sarnia touring Ontario in 1904.

WILLIAM HANSHER — Branch Manager, Paramount Film Services Ltd., Vancouver, B.C. Started operating the Maple Leaf Theatre, Kamloops, B.C., in 1912.

OSCAR R. HANSON — Hanson Theatres Corp., Empire-Universal Films Ltd., Sovereign Film Distributors Ltd., Associated Theatres Ltd., and Sterling Films Ltd., Toronto. Started at the Majestic Theatre, Jacksonville, Illinois, in 1913.

MIKE HARRIS — Sarnia, Ont. Started as a partner in theatre in Kitchener, Ont., in 1907.

PETE HARRISON — Manager Capitol Theatre, Cobourg, Ont. Started with Bennett Theatrical Eenterprises, London, Ont., in 1914.

MYER HERSCHORN — Franklin & Herschorn Theatre Co. Ltd., Halifax, N.S. Started with Joe Franklin at Gaiety Theatre, Port Arthur, Ont., in 1911.

J. ARTHUR HIRSCH — Consolidated Theatre Ltd., Montreal. Started as Exhibitor in Montreal, in 1914.

W. RAY JOHNSTON — President, Monogram Pictures Corp., New York. Started with Thanhouser Film Corp., New Rochelle, N.Y., in 1914.

W. S. "BILL" JONES — Branch Manager RKO Radio Pictures, Vancouver. Started with J. A. Schuberg, Winnipeg, in 1899.

ROLAND F. KEIL — Manager, Strand Theatre, Edmonton Alta. Started as projectionist at Lyceum Theatre, Edmonton, Alta., in 1912.

WALTER KENNEDY — Empire-Universal Films Ltd., Toronto. Started at Griffin Opera House, Welland, Ont., in 1913.

ARCHIE J. LAURIE — Laurie Theatres Ltd., Toronto. Started at Vitascope Theatre, Montreal, Que., in 1911.

HARRY LAW — Salesman, Vitagraph Ltd., Toronto. Started at Charlie Thompson's Dominion Film Exchange, Toronto, in 1907.

N. N. LAWAND — Managing-Director, Confederation Amusements Ltd., Montreal. Started as owner King Edward Theatre, Montreal, in 1909.

J. EARL LAWSON, K.C. — Counsel for various film companies, Toronto. Started at R. J. Bruce's Crystal Palace Theatre, Toronto, in 1911.

KENNETH M. LEACH — Strand Theatre, Vancouver, B.C. Started as owner of Eagle Theatre, Swift Current, Sask.

ARTHUR A. LEE — Gaumont-British Corp of America, New York City. Started with Road Show "Oliver Twist," throughout Dominion of Canada, headquarters at Montreal, in 1914.

WILLIAM J. LEE — Pat Casey, New York City. Started at Picture Playhouse Film Co., New York, in 1910.

JOE LIEBERMAN — Maritime Film Co., B. & L. Theatres, Saint John, N.B. Started at Canadian Film Exchange, Toronto, in 1913.

RAY LEWIS — Editor and publisher, Canadian Moving Picture Digest, and partner Avenue and Pylon Theatres, Toronto. Started as scenarist with D. W. Griffith, Hollywood, in 1910.

ARCHIBALD J. MASON — Capitol Theatre, Springhill, N.S. Started at Theatorium, Brantford, Ont., in 1905.

HASKELL M. MASTERS — General Manager, United Artists Corp. Ltd., Toronto. Started at Photoplay, Boston, in 1914.

REGINALD G. MARCH — Branch Manager, 20th Century-Fox Film Corp., Saint John, N.B. Started with Mutual Film Corp., Montreal, in 1913.

C. G. MARKELL — Secretary-Treasurer, Palace Amusement Co., Cornwall, Ont. Started with Kleine Optical Co., Montreal, in 1909.

THOMAS MARSDEN — Projectionist, Imperial Theatre, Toronto. Started at L. J. Applegath's Crystal Palace and Red Mill, Toronto, in 1910.

RONALD McCLELLAND — Famous Players Canadian Corp., Toronto. Started as owner and manager, York Eglinton Theatre, Eglinton, Ont., in 1912.

SIMON MERETSKY — Managing-Director, Paramount Windsor Theatres. Started as owner Windsor Theatre, Windsor, Ont., in 1914.

J. FRANK MEYERS — Branch Manager, RKO Distributing Corp., Toronto. Started as partner Styles, Meyers & Cameron, operating Dreamland, Simcoe, Ont., in 1907.

BESSIE K. MOORE — Manager, Moore's Theatre, Grimsby, Ont. Started as assistant-manager, Moore's Theatre, in 1914.

HENRY A. MORTON — Owner, Capitol Theatre, Winnipeg, Man. Started as owner, Garrick, Winnipeg, in 1907.

ERNIE MOULE — Manager, Capitol Theatre, Brantford, Ont. Started at Wm. Karry's Lyric Theatre, Brantford, in 1909.

JOHN R. MUIR — Famous Players Corp., Vancouver, B.C. Started in business for himself, Vancouver, B.C., in 1906.

DAVE MUIRHEAD — Projectionist, Roxy Theatre, Beardmore, Ont. Started as projectionist in the Sherman Theatre, Brandon, Man., in 1912.

JACK NELSON — Manager, Capitol Theatre, North Bay, Ont. Started with John C. Green, Galt, Ont., in 1909.

B. E. NORRISH — Managing-Director, Associated Screen News Ltd., Montreal. Started as Director of the Government Motion Picture Bureau, Dept. of Trade and Commerce, Ottawa, in 1915.

J. P. O'LOGHLIN — General Manager, 20th Century-Fox Film Corp., Toronto. Started with Star Films Ltd., Montreal, in 1915.

BILL O'REGAN — General-Manager, Laurier Hall, Francis and Victoria Theatres., Ottawa. Started playing small towns, Granby, Waterloo, Knowlton and Sutton, Que., on his own, in 1912.

OSCAR HARRY PAINTER — Sales Manager, Empire-Universal Films Ltd., Toronto. Started with General Film Co., Toronto, in 1911.

HAROLD L. PFAFF — Salesman, 20th Century-Fox Film Corp., Toronto. Started at Garrick Theatre, Toronto, in 1915.

HARRISON R. PATTE — Booker, Famous Players Corp., Toronto. Started with Universal Films, Toronto, in 1913.

L. W. PAYNE —. Capitol Theatre, Listowel, Ont. Started with Vernon Stock Co., St. Thomas, Ont,, in 1905.

WILLIAM A. POPHAM — Manager, Roxy Theatre, Saskatoon, Sask. Started at Strand (now Beacon), Winnipeg, in 1913.

HARRY PRICE — Superior Films, Toronto. Started at Canadian Film Exchange, Calgary, in 1909.

THOMAS PRINGLE — Ideal Theatre, Toronto. Started for himself at Goderich, Ont., in 1914.

FRED R. PURSEL — Lyric Theatre, Simcoe, Ont. Started as owner Lyric, in 1909.

ALBERT RAINVILLE — Projectionist, Capitol, North Bay, Ont. Started at John Van Buskirk's Royal, North Bay, in 1911.

WILLIAM REDPATH — General Films Ltd., Toronto. Started as sole agent for Edison projector and installing in theatres for Chas. Potter, Toronto, in 1902.

WILLIAM G. REEVES — Projectionist, Major Theatre, Toronto. Started with Griffin Amusement Co., Toronto, in 1908.

W. J. RISEWICK — Film Laboratories of Canada Ltd., Toronto. Started at Lyman H. Howe Film Co., Wilkes-Barre, Pa., in 1915.

LOUIS ROSENFELD — Columbia Pictures of Canada, Toronto. Started at Monarch Theatre, and Canadian Film Exchange, Calgary, in 1912.

SIME ROST — Manager, Garrick Theatre, Winnipeg. Started at Theatre Royal, Montreal, in 1907.

GEORGE ROTSKY — General Manager Theatres, Consolidated Theatres, Montreal. Started at Wonderland Theatre, Petrolia, Ont., in 1911.

JOHN A. SCHUBERG — Rio and Bijou Theatres, Winnipeg. Started as owner of store show with Edison Spanish American War Pictures, Vancouver, 1898.

R. A. "BOB" SCOTT — Lyric Theatre, Vancouver, B.C.

WILLIAM M. SEAVELL — Manager, Esquire Theatre, Penetang, Ont. Started at Walter Appleton's Trocadero Theatre, Toronto, in 1911.

SAM STERNBERG — B. & F. Theatres, Toronto. Started with Jule and J. J. Allen, Calgary, in 1911.

ERNEST O. SMITHIES — Manager, Capitol Theatre, Kingston, Ont. Started at Astor Theatre, in 1914.

CHARLES STEPHENSON — Manager, Century Theatre, Kitchener, Ont. Started at Bijou, Toronto, in 1897.

(Continued on Page 10)

ONCE IN A GENERATION

A GREAT Picture

'THE QUIET MAN'

Establishes New Records Everywhere!

TORONTO	8	WEEKS — STILL PLAYING
WINNIPEG	8	WEEKS — STILL PLAYING
VANCOUVER	7½	WEEKS — STILL PLAYING
OTTAWA	5	WEEKS — STILL PLAYING
MONTREAL	2	WEEKS — STILL PLAYING
EDMONTON	3	WEEKS — STILL PLAYING
HAMILON	2	WEEKS — STILL PLAYING
LONDON	2	WEEKS — STILL PLAYING
WINDSOR	2	WEEKS — STILL PLAYING

VICTORIA	4½ WEEKS	NORTH BAY	4 WEEKS
MONCTON	2½ WEEKS	GUELPH	2½ WEEKS
GALT	4 WEEKS	HALIFAX	2½ WEEKS
SUDBURY	4 WEEKS	MOOSE JAW	2 WEEKS
REGINA	2 WEEKS	SASKATOON	3 WEEKS
OWEN SOUND	3 WEEKS	ST. JOHN	2 WEEKS

SYDNEY - - - - - - - 10 DAYS

Unheard-of Extended Playing Time

A REPUBLIC PICTURE

Released By

Empire-Universal Films Ltd.

SERVICE WITH A SMILE

(Continued from Page 7)

Nat Taylor, on speaking on the Arthur Hirsch-Charles Chaplin report, suggested that we investigate the possibilities of organizing a Canadian Motion Picture Research Institute, that we contact Universities and Colleges to place with such institutions of education facts concerning Motion Pictures, that magazines, also, be contacted for the purpose of furnishing to these stories concerning the motion picture industry, human interest stories, biographies, etc.

The possibility of publishing a pocket size movie magazine for distribution at our theatres, and which could be sold at Candy Counters, was proposed, that we ascertain how much cooperation we may expect from producers and distributors, that we seek out ways of reaching a public which does not read the Amusement Pages of a daily newspaper, that we utilize various Fairs to attract attention to Motion Pictures, etc. The Committee was in session Tuesday evening, following the dinner, to bring to the Council, the following morning, an estimate of costs, etc., on the proposed plan. On Wednesday morning, Mr. Hirsch's Committee reported, outlining a plan of costs and financing.

Mr. John Fitzgibbons spoke on Television, a subject in which all the delegates were vitally interested. Mr. Fitzgibbons explained the Paramount interest in Television, the investment in Dumont by Paramount, because Dumont produced a high quality of equipment. Mr. Fitzgibbons explained the research work and the production of the Color Tube, going into the scientific field for color research, because Barney Balaban had stated that the only color for TV which would satisfy him was color as good as Technicolor.

Nobel prize winners in Science and Electronics, together with other expert electrical engineers collaborated in this Research, until the Color Tube was perfected. The next move by Paramount was a study of how to use TV in our Industry, how to send motion pictures into our homes, and still protect our theatre investments? How to use TV to publicize Motion Pictures? One of the answers was the TV use of trailers on current and coming motion pictures. The next move was directed toward the possibilities of tapping the result of TV in the home, and the solution of this problem came with Telemeter, as a start.

How to produce sufficient returns to producers through TV in homes and theatres, to compensate the producer sufficiently to continue the production of fine pictures was another question to be solved.

In the opinion of Mr. Fitzgibbons, "TV in the home is not competition to the theatre, but another source of revenue for exhibitors, if we learn how to use our resources intelligently."

I have, already related the story of Community Antennae, in relation to TV and have given you, in a previous issue of The Digest, the story of Telemeter. It is likely that Unusual Pictures, which cannot be given sufficient playing-time in our regular theatres, may find an additional source of revenue released on TV, and from which Telemeter operation, in the home, exhibitors and producers may be able to secure additional revenue, was disclosed in the talk on TV by Mr. Fitzgibbons. He also stated that there would be a complete plant at Palm Springs, Calif. in operation by Feb. 1953, in connection with Telemeter Services.

Mr. Fitzgibbons quoted, "Fear not at the door, Faith answered, there was no one there," in dealing with the fear-complex which many of us have in relation to TV.

The Hon. Robert Winters, Minister of Resources and Development, stated in referring to TV, "The most powerful influence ever produced. We have problems in the Government in connection with its use and development, with National Film Board on one hand and CBC on the other hand, in an endeavor to blend the two services." Mr. Winters, prior to his position as Minister in the Government, had taken his Degree as an Electronic Engineer.

Jack Chisholm, chairman of the Intra-Industry Committee, presented a Resolution and Report in connection with the position of the producers and laboratories in Canada, who were not being given the proper consideration in the development of CBCTV. It was moved that Jack Chisholm, Harvey Harnick and Dick Main work on a Brief to present to the Government.

The delegates of the Council recognized and paid tribute to John J. Fitzgibbons who recently received a Human Relations Award from the National Council of Christians and Jews.

Basil Salamis moved a vote of thanks to the Film Trade papers in Canada, which had given the activities of the Council so much support.

A resolution is to be drafted and to be sent to the Titles Board of the Producers pointing out the similarity of titles which exhibitors consider is detrimental to business.

The election of the officers followed, and following the decline of a nomination for President by John J. Fitzgibbons, CBE, Archie Mason received an Acculamation vote for President. John J. Fitzgibbons, was elected Honorary President, R. W. Bolstad was elected Secretary-Treasurer, and Dave Griesdorf re-elected as Vice-President. The chairman of the various committees were re-elected. Arch Jolley, re-elected as Assistant Sec'y-Treas. The Planning Committee will set the place and time of the next Annual Meeting of the Council.

Wires were read from Bob O'Donnell and Mr. Coyne offering the cooperation of Compo, in any plan which the Council promoted similar to Movietime U.S.A.

The following is a list of delegates and observers present at the Canadian Motion Picture Industry Council, the officers we have already mentioned.

Canadian Motion Picture Distributors Association — Delegates: Harvey Harnick, Chas. Chaplin, Clare Appel. Observer: Peter Meyer.

British Columbia Exhibitors Association— Delegate: Len M. Johnson.

Alberta Theatres Association—Delegates: Ken M. Leach, Roy Chown.

Saskatchewan Motion Picture Exhibitors Association — Delegates: Wm Winterton, Geo. R. Fuller. Observer: P. W. Mahon.

Manitoba Motion Picture Exhibitors Association — Delegates: Dave Rothstein, Robt. Hurwitz.

Motion Picture Theatres Association of Ontario—Delegates: Harry S. Mandell, Morris Stein. Observer: H. C. D. Main.

Quebec Allied Theatrical Industries — Delegates: Wm. Lester, J. Arthur Hirsch, Chas. Bourassa. Observers: B. C. Salamis. John Ganetakos.

Maritime Motion Picture Exhibitors Association — Delegates: A. J. Mason, M.L.A., F. Gordon Spencer. Observer: Lloyd Mason.

Association of Motion Picture Producers and Laboratories of Canada — Delegates: Jack Chisholm, Frank Crawley. Observer: Leon Shelly.

Trade Press—Ray Lewis, Hye Bossin.

My Visit to Ottawa started off most happily, when I entered my room at the Chateau Laurier, I found myself facing vases of flowers, beautiful flowers, which made me feel quite like a celebrity. The flowers came from the Quebec Delegates, with a little note from Bill Lester on their behalf, "Just something to brighten your room." The flowers not only made my room look festive, but gave me quite a thrill, and armed with pencil and paper, I ventured forth ready for any encounter within the confines of The Canadian Motion Picture Industry Council.

LIFE MEMBERS

(Continued from Page 8)

A. E. SMITH — Branch Manager, Regal Films, Saint John, N.B. Started at Metro Pictures, Montreal, in 1915.

JACOB SMITH — Kum-C Theatre, Toronto. Started as owner of Garrick Theatre, Toronto, in 1913.

F. G. SPENCER — F. G. Spencer Co. Ltd., Saint John, N.B. Started in business for himself in Saint John, in 1909.

J. R. STEWART — Assistant Manager, Lyric Theatre, Hamilton. Started at Crystal Palace, Burlington, Ont., in 1914.

HYMAN SWARTZ — Office Manager, Empire-Universal Films, Winnipeg. Started with Mark Brock Enterprises, Winnipeg, in 1914.

SYDNEY TAUBE — Canadian Automatic Confections, Toronto. Started with Allen Theatres, Calgary, in 1910.

AMBROSE THEURER — Salesman, Paramount Pictures, Toronto. Started with Gaumont Film Co., Toronto, in 1911.

SAMUEL B. TYLER — Wales Theatres, High River, Alta. Started as exhibitor at Gull Lake, Sask., in 1913.

HAROLD WM. VANCE — President, Wolfe Theatre Co., D' Youville, Que. Started with J. B. Sparrow, Her Majesty's Theatre, Montreal, in 1911.

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RAY PRESENTS

(Continued from Page 3)

tecting our independence, I have over the years, been very active in promoting our national interests against the unfair expansion activities of the chains and circuits, and in 1941, with a friend of mine, Henry Falk, then of Toronto, we organized the "National Council of Independent Exhibitors of Canada," representative of independents in all provinces of the Dominion. This association functioned for about three years, then lagged, due to the fact that business was very good with everyone and therefore the association has failed to function actively for the past few years.

"We have today, the "National Council of Motion Picture Theatre Associations of Canada," of which I am Past President, and also the "Motion Picture Industry Council of Canada" (similar to "Compo" in your country) and of which I am the Secretary-Treasurer. While we had experienced difficult and complex problems on behalf of the independent exhibitor in past years, I am happy today to say that the picture in Canada has vastly improved. The Presidents and officers of both Famous Players Canadian Corporation and Odeon Theatres Limited of Canada, together with their affiliates, are doing business in a more ethical manner, even though they are still aggressive and progressive. In fact there is greater unity of co-operation and fair dealing between the circuits and independents, one with another, than was the case fifteen or twenty years ago. That is as it should be.

"I trust you will pardon this rather lengthy epistle but after all you asked for it and there it is for what it's worth.

"P.S.—I should add that my son Lloyd took over the active management of my theatre business ten years ago, 1942, and is doing a commendable job."

THERE are a few other points to add to this information, as contained in the original Mason story. Archie decided to go into business for himself and went to Wolfville. He left Wolfville, when the owners of the theatre-building sold the property, and his lease expired one year after his return from Boston. He opened a theatre in Parrsboro, which was not successful, and looking about, he purchased the theatre in Springhill, N.S., and also, had a theatre operating in Oxford. Of the three theatres, Springhill was the only one which paid more than operational expenses.

During Archie's stay in Wolfville, he did some singing, for he had studied to be a singer, in Boston, and to pay living expenses in Boston and tuition, he had peddled books from door to door. After being on the road as a singer, with Buddies (second company) he received word from his wife to return home, as the manager of his theatre was very ill. No one in Wolfville could diagnose the young man's ailment, so Archie wrote to a good friend of his, Dr. Helen Mack, described the young man's symptoms, and she advised Archie to bring the young man to Boston. Archie remained in Wolfville, to keep house and to take care of the children, while Mrs. Mason took the young man, Lloyd, to Boston.

TWO weeks after Mrs. Mason left for Boston, Archie received a letter from his music teacher, Provandi, that the leading Metropolitian opera-house tenor had taken ill, and that a tenor was required to fill his place, requesting Archie to return to Boston immediately. Archie had no one to look after his theatre, his home and the children, so he remained home and, today, he is happy, that he stayed in show business the hard way, and did not become an opera-singer.

Apropos of Archie's singing ambitions, there was a quartette in Buffalo who wanted to have Archie join them, and Archie, without advising any of the home-folks, packed his bag and was on his way, but Mom and Dad found out and Archie was taken off the train.

However, the Show-Business-fever was not to be suppressed, and a few days later, Archie waited until the household was asleep; out through the window went the bag, with Archie after the bag.

Archie was then fourteen. He finally got a job on a boat, carrying coal from the United States into the Port of Stanley, that is the boat carried the coal. He and a friend, whom he had made, then went to Brantford. They started looking for work and they were told to report to Massey-Harris.

Archie and his chum were standing outside a theatre, they had a dime between them. They flipped the dime, "heads we go to the show, tails we have coffee." The show won the flip of the coin.

LISTENING to the illustrated song-singer, Archie's chum thought that Archie could sing better than the theatre-singer, and urged him to apply for the job. This is how Archie got into Show Business. Mom and Dad finally located him, but Archie's Uncle Sim persuaded Archie's parents to permit him to stay in Show Business, and he took Archie with him to teach him operating, and as a singer of Illustrated Songs.

Archie Mason is not only a distinguished member of our Industry, but a distinguished citizen and legislative representative of Canada. Again, you will note he started in Show Business, as many of our Big Men, doing anything, and everything. Which proves, it isn't what you do, but how you do it.

On Wednesday, Nov. 5th at the Royal York, Archie Mason, Ernest Ouimet, Jule Allen, George Ganetakos, John Schuberg will be presented with Honor Awards, at the Fiftieth Anniversary of Motion Pictures dinner sponsored by the Canadian Motion Picture Pioneers. Gordon Spencer, son of the late F. G. Spencer will receive the Honor Award which was to have been presented on this occasion to his father.

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More than twenty years laboratory and field experience of our engineers and personnel is your guarantee of the 'Know-How' necessary to give consistent, high-quality maintenance and repair service to your theatre sound reproducing equipment.

The guarantee that the show will go on — **Emergency Stocks** totalling in value more than $50,000 maintained at strategic points throughout Canada for immediate shipment as you need them . . . **when you need them most!**

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From the pages of LIFE magazine

comes the shocking exposé

". . . one that can be classed one of the better "fight" pictures . . . Considerable credit for its excellence is due to the originality of the story and the fine performances . . ."—SHOWMEN'S TRADE REVIEW, July 26, 1952.

RING RACKETEERS MUST GO BY N.Y.'S BOXING COMMISSIONER

". . . this drama of the prize ring, its habitues and its crooked ramifications compares favorably with many more costly features — current and past."—BOXOFFICE, July 26, 1952.

See... thugs framing innocent boxers!

See... underworld bosses running the fight game!

See... how fighters get 'punchy'!

all in

BREAKDOWN

CANADIAN PREMIERE

showing at 6 20th-Century Theatres same day and date, week beginning November 3rd.

Downtown • State • Crest • Glendale
Scarboro • Mayfair

"Something for the Birds" Means 7,500 in Cash for Exhibitors

Something For the Birds does not mean Bird-Seed from 20th Century Fox, but $7,500, in cash prizes, for exhibitors in the United States and Canada; also any advertising manager. The prizes which total $7,500, will be given by 20th Century Fox, in a Showmanship Contest, on the picture, Something For the Birds, which stars, Victor Mature, Patricia Neal, Edmund Gwenn, in a Samuel G. Engel production, directed for 20th Century Fox, by Robert Wise.

It is a comedy for the entire family, and there are free Showmanship Kits, on, Something For The Birds, to assist you in planning your Showmanship Campaigns. Just write or wire the Exploitation Dept. or 20th Century-Fox, at 444 West 56th St., New York, or contact your local 20th Century-Fox Exchange, in order to secure the Free Showmanship Kit.

The First Prize is $1,000, the Second $500; Third, $250. There are five prizes of $100 each, ten prizes of $75.00 each, 50 prizes of $50.00 each and 80 prizes of $25.00 each, in U.S. Savings Bonds. In the event of ties, duplicate prizes will be awarded.

Rules for the Showmanship Contest on, Something For The Birds, state that all entries MUST BE POSTMARKED ON OR BEFORE MIDNIGHT OF FEBRUARY 21, 1953.

In submitting a written summary of your advertising, exploitation and publicity campaign send newspaper tearsheets, photos, tie-up displays, etc., and mention the size of your theatre, in respect to seating capacity, population of the city, town or village, the type of a community in which your theatre is situated, and give your "run" on, Something For The Birds.

Give the percentage of your business on, Something For The Birds, in comparison with your normal business, and it is optional whether you wish to give the amount of the business which you did on this picture.

If Showmanship Campaigns must be in by midnight of Feb. 21st, as announced, it is obvious, that you must set your dates on this picture in time to enter your Campaign, which means December, January and early in February.

It is over a decade, since The Digest introduced The Digest Showmanship Contest, in order to stimulate showmanship in Canada, The Digest has had an annual Digest Showmanship Contest each year, with the 14th Digest Showmanship Contest now in progress.

Make a duplicate of your, Something For The Birds Campaign, or request 20th Century-Fox to return your Campaign submitted in the, Something For The Birds Contest, in order that you may enter it in The 14th Annual Digest Showmanship Contest, which does not close until August 31st of 1953.

Showmanship Contests, as stirred into action in The Digest, have invaded the operation of Film Exchanges and have been introduced by Famous Players Canadian Corp.'s Theatres, The Odeon Theatres of Canada, Limited, and by other circuit theatres, and in Independent Exhibitor operation.

Exhibitors, as well as executives, officers and Division managers, have been surprised at the general public interest and reaction to the Showmanship spirit of operating theatres; cooperation and public interest have been extensive. All you have to do is to follow the reports on Campaigns by the managers in District B. Ontario District, and the Showmanship Drives introduced by Odeon Theatre of Canada Limited, to find out what you can get in cooperation from the Press, from Merchants, from various organizations and individual persons, as well as from Radio and other advertising and merchandising mediums, if you, as an exhibitor, go after such cooperation.

The J. Arthur Rank Drive by Odeon, the John Davis Jet-Propelled Drive, Dan Krendel's thirteen weeks Drive, asking for a Showmanship Stunt a Week, in Ontario District B., the Jack Fitzgibbons drives on merchandising his Theatre Confections' products, Foto-Nite Drives for business, Johnny Cohn's premium-selling drives, all have resulted in increased business.

The exhibitors in Canada, and there are several who are conspicuous in theatres, from coast to coast, repeatedly send a picture over to holdover weeks, in cooperation with the Canadian Advertising, publicity and Exploitation representatives of producers and distributors, the latter who frequently map out, with the exhibitor, the Showmanship Plans of a campaign on a picture.

The Showmanship Campaigns, and there were over 107 submitted in the 13th Annual Digest Showmanship Contest, were so outstanding, that requests were made by various associations in Canada to have these Campaigns sent for display at exhibitors' association meetings, and meetings of Circuits of Theatres.

Showmanship became an important subject on the Agenda for discussion and examination at the Famous Players Eastern Division convention. Mr. Fitzgibbons mentioned, at one of the Famous Players sessions, that the time has arrived, in our business, when we canno wait for the customers to come to us, we must go after the customers. Today, the peoples of the world are no longer interested in wasting Time, there is no Time available to waste, and the Time, even for leisure, for recreation, must be conserved and directed, so that value for Time expended, as well as entertainment value is given and received.

With the entire industry geared for Showmanship, there should be many exhibitors ready for any Showmanship Contest, and we are hopeful, that in the 20th Century-Fox, Something For The Birds Showmanship Contest, Canada will hit the target right in the centre, achieving the Showmanship distinction of capturing several of the prizes.

It is The Digest's opinion, through observation, that we have Showmen in Canada who are outstanding, in comparison to Showmen in the U.S. Our real Showmen take nothing for granted; they go after business, and they get it.

TOP FILMS FOR RKO RELEASE

RKO Radio Pictures has announced its definite release dates for product available between now and the end of February:

Now booking—SUDDEN FEAR, ONE MINUTE TO ZERO, THE BIG SKY, BEWARE MY LOVELY, THE LUSTY MEN and UNDER THE SEA.

November releases: MONTANA BELLE, in Trucolor, starring Jane Russell, George Brent and Scott Brady; and FACE TO FACE, with James Mason, Robert Preston and Marjorie Steele.

December releases: ANDROCLES AND THE LION, produced by Gabriel Pascal, and starring Jean Simmons, Victor Mature, Robert Newton, Maurice Evans and Alan Young. BLACKBEARD THE PIRATE, an Edmund Grainger production in Technicolor, with Robert Newton, Linda Darnell, William Bendix and Keith Andes.

January releases: NEVER WAVE AT A WAC, a service comedy drama starring Rosalind Russell, Marie Wilson and Paul Douglas; THE BYSTANDER, a dramatic mystery romance starring Robert Mitchum and Jean Simmons, and JET PILOT, in Technicolor, with John Wayne, Janet Leigh and Jay C. Flippen.

February releases: HANS CHRISTIAN ANDERSEN, a Samuel Goldwyn Production, in Technicolor, starring Danny Kaye, Farley Granger, and Jeanmaire; PETER PAN, by Walt Disney, in Technicolor, with all cartoon characters: and BEAUTIFUL BUT DANGEROUS, a drama, starring Robert Mitchum, Jean Simmons and Arthur Hunnicutt.

Now in production: SPLIT SECOND, THE DIFFERENCE, BREAK-UP, NO TIME FOR FLOWERS and SIZE 12. The Edmund Grainger suspense melodrama, SPLIT SECOND, which went before the cameras within the past week, marks the start of feature production at the RKO Studios under its new management.

LEO ERNEST OUIMET

We present a brief biography of Leo Ernest Ouimet, who will have the distinction of being the recipient of an Honor Award, on the evening of Wed. Nov. 5, at the Royal York Hotel, from the Canadian Picture Pioneers, celebrating the 50th Anniversary of Motion Pictures with a dinner, attended by many members of the Industry, including distinguished Government representatives, citizens of Canada, leaders of our Industry, and the other selected Honor Award Pioneers of Motion Pictures in Canada.

Ouimet opened the first successful movie theatre in Quebec, the Ouimetoscope of Montreal, on Juanary 1, 1906.

The first theatre was a renovated dance hall. It was successful, and he tried a second on the other side of the city in another converted dance hall, but it didn't succeed.

He followed it with what was the first deluxe movie house on the continent, the 1,000-seat Ouimetoscope, which was probably the first theatre in Canada to be constructed as such during an era of store shows. The new Ouimetoscope, opened in 1907, offered checkroom facilities, reserved seats at advanced prices, a house magazine for sale, and it had a candy stand in its elaborate lobby. It featured an orchestra which played music suited to the films. The Ouimetoscope and its policy of competing with the legitimate theatre, even to offering only two performances a day, were innovations and it was the forerunner of the plush cinema auditoriums of today.

Ouimet claims he played the first talkies on the continent in 1907, made his own Canadian newsreels a year before Pathe came on the scene with the first on the continent in 1909, and opened the first film exchange in Canada.

Leo Ernest Ouimet was born in St. Martin in 1877. In 1904 he became assistant to the projectionist of movies at Sohmer Park, Montreal. Since he was the electrician at the Theatre National, a drama house, it was easy for him to do this extra job.

He opened an exchange in Saint John — Canada's first — in 1907 after taking over the second movie house there, the Bijou. The late Fred G. Spencer, who started in 1908, bought his first film from Ouimet.

In 1915 Ernest sold the Ouimetoscope on condition that he become Pathe distributor in Canada. In 1922 his company, Specialty Import, went bankrupt and he then represented Van Buren. That year he went to

(Continued on Page 17)

TRADE headlines

Producer of The Great Dan Patch, All That Money Can Buy, etc., W. R. Franks, spent a day in Toronto, last week, and attended a luncheon, at which United Artists was the host. He is to produce, Sitting Bull, with Boris Karloff as the star.

●

Our compliments to Hye Bossin for a fine and informative Canadian Film Weekly 1952-53 Year book of the Canadian Motion Picture Industry, which is twice as good as his first edition last year.

●

The Story of Mark Hellinger, as written by Jim Bishop, closely associated with the late Hellinger for several years, is now off the press, published by Appleton-Century Crofts Inc., New York Publishers. A forward by Gladys Glad (Mrs. Arthur Gottlieb) who was formerly the widow of Mark Hellinger, is a most intimate and interesting addition to the book, on which she worked with the author. See Digest review week Nov. 15th issue of The Digest.

●

The director, Alexander Mackenzie, who made, Tight Little Island, that outstanding box-office record-breaker of J. Arthur Rank productions, has given us one of the most-talked about British pictures, Mandy, now at the Odeon-Toronto. Mandy Miller, is the daughter of Mr. and Mrs. David Miller, formerly of Toronto. Miller was a radio announcer, and is now with BBC. Mandy was born in London and shows rare promise in histrionic ability. The picture was retitled in her honor.

●

Empire-Universal's, Republic, smash success, John Ford's, The Quiet Man, in color by Technicolor, and starring John Wayne, Maureen O'Hara, Barry Fitzgerald, is in its 7th consecutive week in Toronto. Long runs across Canada for The Quiet Man, will make it achieve a national box-office record.

●

18 terrific songs in Paramount's outstanding Perlberg-Seaton production. Somebody Loves Me, suggested by the careers of Blossom Seeley and Benny Fields, starring Betty Hutton and Ralph Meeker, color by Technicolor, opened last Friday at Shea's, Toronto.

●

Canadian Motion Picture Distributors' Assoc. and officers were hosts at a dinner served in the Library of the Royal York Hotel, Toronto, Monday, Nov. 3rd, to welcome the Chairmen and delegates attending the Second National Convention of the Provincial Censors Boards of Canada, meeting in Toronto.

The late CLAIR HAGUE
First President and co-founder of the Canadian Picture Pioneers

OSCAR R. HANSON
Past President and co-founder of the Canadian Picture Pioneers

The Late J. EARL LAWSON, K.C.,
Past President of the Canadian Picture Pioneers.

SYD TAUBE
Co-founder of the Canadian Picture Pioneers

ONE OF THE FIRST CANADIAN PICTURE PIONEER EVENTS

Canadian Picture Pioneers' Meeting Banquet scene, Royal York Hotel, November 13th, 1940, Toronto. Left to right around first table: Jake Smith, H. Rotenberg, Ambrose Theurer, Sam Glazer, Harry Allen, Sam Brint, Doug Cooper, Abe Wilkes, Harry Painter, Harry Law, Jim O'Loghlin, Jules Bernstein, Sam Sternberg, Ben Cronk, Bill Summerville, Sam Bloom, Harry Alexander, Harry Price, Jule Allen, Harrison Patte, Tom Daley, A. J. Mason, Clarence Robson, F. G. Spencer and Syd Taube. Reading from left to right around the second table: Alf Perry, Arthur Lee, Earl Lawson, Louis Rosenfeld, Herb Allen, Mrs. Moore, M. A. Schlesinger, Walter Kennedy, Harold Pfaff, and the men who ran the rodeo, Jim Eskew, Junior Eskew, and Charles Mavety, "Pop" Phillips, Jim Boyd, Ed Wells, George Beeston, D. J. Ongley, Haskell Masters, Clair Hague, Hal Hode, Ray Lewis, Fred Pursel and Leo Devaney.

RAY LEWIS
t President and co-founder of the Canadian Picture Pioneers

JACK COHN
Vice-president Columbia Pictures Corp. and Founder of the American Picture Pioneers

PETE EGAN
Picture Pioneer from Alberta

The late LEO M. DEVANEY
Past President of the Canadian Picture iPoneers.

The Late GEORGE ROTSKY
one of the original life members of the Canadian Picture Pioneers.

TOM DALEY
a life member of the Canadian Picture Pioneers.

ARTHUR A. LEE
one of the original life members of the Canadian Picture Pioneers.

THE PRESENT BOARD OF DIRECTORS, CANADIAN PICTURE PIONEERS

Board of Directors Meeting, June 3rd, 1952, Canadian Picture Pioneers. Officers elected—Nat Taylor, President; Don Gauld, Vice-President; Archie Laurie, Secretary-Treasurer; Public Relations, Clare Appel; Chairman, Membership Committee, Charles Dentlebeck; Sick & Welfare Committee Chairman, Harold Pfaff; Entertainment and Events Committee Chairman, Walter Kennedy.

Members of Board: sitting, left to right: Harold Pfaff, Ray Lewis, Archie Laurie, Nat Taylor, Don Gauld, C. Dentlebeck, Curly Posen, Clare Appel.

Standing, left to right: Miss M. Wells (Assistant Secretary), Walter Kennedy, Oscar Hanson, Harrison Patte and Dave Ongley (Attorney).

Since the above meeting, O. R. Hanson was elected vice-president to replace Don Gauld.

JACK ARTHUR
a life member of the Canadian Picture Pioneers.

J. J. FITZGIBBONS
a life member of the Canadian Picture Pioneers

PIONEERS THANK TICKET COMMITTEE FOR SERVICES

John Heggie, Ferg Martin, Famous Players; Barney Fox, 20th Century; Curly Posen, Allied Theatres; Harold Pfaff, Independent Booking; Ralph Dale, National Theaters; Lionel Lester, National Booking; Rex Shale, Perkins Electric; Bill O'Neill, Paramount Film Service; Sam Glasier, 20th Century Fox; Claude Alexander, MGM Pictures; Jim Hardiman, Bill Forman, Odeon Theatres; Bill Summerville, Jr. B & F Theatres; Herb Allen, Premier Operating; Abe Cass, Columbia Pictures; Peter Brown, General Theatre Supply; Charlie Dentlebeck, Famous Players; Bill Reeve, Major St. Clair Theatre; Cecil Black, Empire-Universal; Bill Smith, RKO Pictures.

J. P. O'LOGHLIN
an original life member of the Canadian Picture Pioneers

JOHN SCHUBERG

The following is a reprint from the Vancouver press, in connection with John Schuberg to whom the Canadian Motion Picture Pioneers will present an Honor Award, on the evening of Wed. Nov. 5th at the Golden Anniversary Dinner of the Silver Screen. The special feature story was captioned, "City's First Showman To Be Honored In The East."

"Vancouver's first showman, John Schuberg, now 77, but who in 1898 was screening Edison's motion pictures to a cautious public here in black-topped tents, will be honored Nov. 5 in Toronto.

"Together with five other Canadians, Mr. Schuberg will be guest of honor at a banquet in the Royal York Hotel, sponsored by the Canadian Picture Pioneers.

"The event is part of the celebration of the fiftieth anniversary of the motion picture.

"Asked if he would attend, Mr. Schuberg, who lives with one of his five children, at 169 West Fiftieth, said: 'I wouldn't miss it for the world.'

"Although retired since 1941, when he sold his chain of eastern theatres to the Famous Players Corporation, he still takes an active interest in the business. He goes to at least one picture a week, favoring mysteries and westerns — 'things we ourselves don't experience.'

"He clearly remembers the days when he showed the first motion pictures to citizens in Western Canada.

"His first pictures here were shown in an empty store on Cordova near Cambie. These were of the Spanish-American War.

"People stayed away until I started ballyhooing the shows. I got some thundersheets, guns and drums and used them as background for the war scenes. That got people in."

"He opened the Edison Electric Theatre on the site of the present Manitoba Hotel on Cordova in 1902. He charged 10 cents admission for the one reel of four or five short subjects. There were five shows a day.

"He sold the Vancouver theatre a short time later to a Seattle exhibitor and moved to Winnipeg where he again reverted to tent shows. A few years passed before he opened the Unique Theatre there. This eventually grew into the chain which he sold at the beginning of the Second World War."

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Second Week. The Big Sky (RKO) with Kirk Douglas.

NORTOWN
Second Week. The Quiet Man (Rep.) Technicolor with John Wayne.

LOEW'S
Because You're Mine (MGM) Technicolor with Mario Lanza.

SHEA'S
Somebody Loves Me (Para.) Technicolor with Betty Hutton.

UNIVERSITY
Second Week. My Wife's Best Friend (20th-Fox) with Anne Baxter.

TIVOLI & CAPITOL
Where's Charley? (WB) Technicolor with Ray Bolger.

ODEON-CARLTON
The Story of Mandy (JARO) with Phyllis Calvert.

HYLAND
This Happy Breed (UA) Technicolor with Robert Newton.

INTERNATIONAL CINEMA
Derby Day (IFD) with Anna Neagle, Michael Wilding.

TOWNE CINEMA
Third Week. Camille (MGM) with Greta Garbo.

DOWNTOWN
Breakdown (Alliance) with Ann Richards, New Mexico, (MGM) with Lew Ayres.

UPTOWN
Everything I Have Is Yours (MGM) Technicolor with Marge & Gower Champion.

WINNIPEG

CAPITOL
Sudden Fear (RKO) with Joan Crawford.

ODEON
Something Money Can't Buy (JARO) with Patricia Roc.

GAIETY
Third Week. The Quiet Man (Rep.) Technicolor with John Wayne.

VALOUR
Manon (IFD).

LYCEUM
The Lion and the Horse (WB) Color with Steve Cochran.

DOMINION
The Red Ball Express (E-U) and No Room for the Groom (E-U).

GRAND
Slaughter Trail (RKO) Color.

MET
The Merry Widow (MGM) Technicolor with Lana Turner.

GARRICK
Down Among the Sheltering Palms (20th-Fox) with Mitzi Gaynor.

MONTREAL

CAPITOL
High Noon (UA) with Gary Cooper.

LOEW'S
Second Week. Because You're Mine (MGM) Technicolor with Mario Lanza.

PALACE
Second Week. The Quiet Man (Rep.) Technicolor with John Wayne.

SNOWDON-OUTREMONT
If This Be Sin (20th-Fox) with Myrna Loy.

PRINCESS
Rainbow 'Round My Shoulder (Col.) Technicolor with Frankie Laine.

ORPHEUM
Bride of the Gorilla (Alliance) with Barbara Payton and Tornado (Alliance) with Chester Morris.

IMPERIAL
Woman of the North Country (Rep.) Technicolor with Ruth Hussey.

AVENUE
Curtain Up (IFD) with Robert Morley.

KENT
Fourth Week. The Magic Box (JARO) Technicolor with Robert Donat.

ALOUETTE
Don Camillo with Gino Cervi.

VANCOUVER

VOGUE
Island of Desire (UA) Technicolor with Linda Darnell.

CAPITOL
Just For You (Para.) Technicolor with Bing Crosby.

STRAND
Fearless Fagan (MGM) and The Pirate (MGM) Technicolor.

ORPHEUM
Second Week. Ivanhoe (MGM) Technicolor with Robert Taylor.

CINEMA
Sixth Week. The Quiet Man (Rep.) Technicolor with John Wayne.

STUDIO
O'Henry's Full House (20th-Fox) all star cast.

PLAZA
Something Money Can't Buy (JARO) with Patricia Roc.

SAINT JOHN

CAPITOL
The Quiet Man (Rep.) Technicolor with John Wayne.

PARAMOUNT
Ivanhoe (MGM) Technicolor with Robert Taylor.

STRAND
O'Henry's Full House (20th-Fox)

Leo Ernest Ouimet

(Continued from Page 14)

Hollywood and produced Why Get Married. He has not been in the industry for years, being now an employee of the Quebec Government. In 1951 the Canadian Film Awards honored him on the stage of the Odeon, Montreal for his pioneering, Mary Pickford presenting him with a scroll.

Mr. Ouimet was the first advertiser in the Canadian Moving Picture Digest, presenting the product which he was releasing through Specialty, his own company. Later on the late N. L. Nathanson, who operated under the trademark of Regal Films Limited, purchased the Pathe franchise and other rights from Ouimet.

LIFE MEMBERS

(Continued from Page 10)

JOHN DUNCAN WATSON — Projectionist, Rex Theatre, Regina. Started as partner in Lux Theatre, Regina in 1909.

EDWARD H. WELLS — General Secretary, Canadian Film Boards of Trade, Toronto. Started at General Film Co., N.Y., in 1912.

GEORGE B. WEST — Monogram Franchise holder, New York City. Started at Bee Hive Film Exchange, Chicago, in 1914.

ABE WILKES — Manager, King's Playhouse, Toronto. Started at Royal Alexandra, Toronto, "Birth of a Nation," in 1915.

J. A. "ADD" WILSON — Manager Christie Theatre, Toronto. Started at General Film Co., Toronto, in 1910 .

WALTER WILSON — Capitol Theatre, Edmonton. Started as Secretary-Treasurer, Starland Ltd., Winnipeg, in 1910.

BEN WHITMAN — Supervisor of Construction, Purchasing and Maintenance, Famous Players Corp. Started at Capitol, Cornwall, Ont., in 1909.

JAMES WHITHAM — President, Palace Amusement Co., Cornwall, Ont. Started owner Capitol, Cornwall, in 1909.

CHARLES F. MAVETY — Mavety Film Delivery Service, Toronto. Started with A. J. Cavanagh, Grand Forks, Dakota, in 1913.

JULES LAINE — Vice-President, Columbia Pictures, Toronto. Started at Canadian Film Exchange, Vancouver, in 1914.

Picture Pioneers recent applications not completed:

Hyman Rotenberg, Jay J. Allen, Max Levy, Edward A. Golden, W. A. "Billy" Summerville, W. P. Dewees, M. A. Schlesinger.

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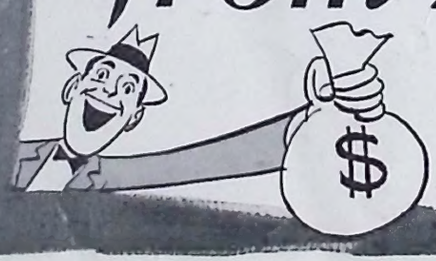

Branch Managers' Testimonial Sept. 28—Dec. 27

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